

PROPAGANDA



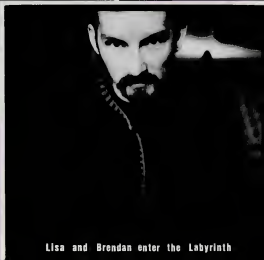
Issue No.21 \$4.50



Dead
Can
Dance

Anne Rice
The Nefilim
Smashing Pumpkins

Front 242
Human Drama
The Wake
Andi Sex Gang
Gitane Demone
dark tales
clubs + fashion



Lisa and Brendan enter the Labyrinth

PROPAGANDA Back Issues/Subscriptions

BACK ISSUES

Issue No. 9 \$7.50

Love & Rockets, Peter Murphy, Skinny Puppy, Gene Loves Jezebel, Zodiac Mindwarp, blondes in black, post-punk ballet.

Issue No. 10 \$7.00

The Mission, Skinny Puppy, Laibach, Lords Of The New Church, The Saints, L.A. Nights, skatepunk, clubs.

Issue No. 12 \$7.00

Peter Murphy, Fields Of The Nephilim, Ghost Dance, Death Angel, the Cult, the Wonderstuff, dark fashions, club report.

Issue No. 14 \$6.00

Darling, Misfits, Samhain, Soundgarden, Strange Boutique, White Zombie, Transvision Vamp, L.A. Guns, streets of L.A.

Issue No. 15 \$6.50

Dead Can Dance, Human Drama, London After Midnight, Peter Murphy, Nine Inch Nails, The Mission, Love & Rockets, tales from the crypt: "The Sacrifice" and "Bride of Darkness".

Issue No. 17 \$3.50

Sisters Of Mercy, Skinny Puppy, Fields Of The Nephilim, Death In June, Shadow Project, Thrill Kill Kult, Alien Sex Friend, Xymox, The Shroud, "Legend of Lestat," dark fashion.

Issue No. 18 \$5.50

Diamonds Galas, Scourie & the Banshees, Jesus & Mary Chain, Front Line Assembly, Pigface, Swans, Coil, Legendary Pink Dots, the Salem witch trials, tales of the occult, fashion.

Issue No. 19 \$6.00

The Cure, Christian Death, Nocturnal, The Mortal Coil, The Shroud, Rozeita Stone, Curve, Foetus, Godflesh, Laibach, the club Hetter Skelter, "Blood Countess," dark fashion, mysticism.

Issue No. 20 \$6.00

Bauhaus, Shadow Project, Nine Inch Nails, Sleep Chamber, God's Girlfriend, Nick Cave, Every New Dead Great, Will, Prophetess, Lydia Lunch, Patricia Morrison, Jaxxon, Black Tape for a Blue Girl, "The Haunted Summer," "Night Children."

Issue No. 21 \$6.00

Current issue

SUBSCRIPTION ISSUES

Issue No. 22 Summer 1994 \$5.00

Cocoteu Twins, This Ascension, Sky Cries Mary, Edgar Allan Poe's "Masque Of The Red Death," "The Gates Of Hell," Propaganda Video #3, the band Trio Nocturna, "Hail Mother Russia," "The Gods Of Rome," "Male Fantasies," fashion in black, gothic photography.

Issue No. 23 Fall 1994 \$6.00

MAIL ORDER INSTRUCTIONS

All prices listed above include postage and shipping costs. Make check or money-order payable to Propaganda Magazine. Foreign customers must pay by international money-order in U.S. funds. Overseas customers must add \$1.75 per magazine for Airmail.

Send your orders to:

PROPAGANDA MAGAZINE

P.O. BOX 296

New Hyde Park, New York 11040 U.S.A.



the Shroud

a band where heaven and earth meet

for list of releases and merchandise,

write to:

p.o. box 25112

Fresno, CA 93729

please enclose self addressed stamped envelope

photo by A.K. Dawy

Propaganda Minister: Fred H. Berger

Music Editor: Stephanie Young

Editorial Staff: Stefanie Arents, Lorraine Arents, Marina Chavez, Scott Crawford, Patrick Cusack, Sophie Diamantis, Jon Von Faust, Eric Fischer, Paul Hart, Paula O'Keefe, Rene, Remy Spezzano, Leslie Tavalacci, Michele Taylor.

Contributors: Shannon Alvarez, Ty Batirbek, Fritz Brinkman, Chris Buck, Andy Catlin, Doug Churchill, Aimee Elkins, Simon Fowler, George Higham, Dennis Keeley, Daniel Kemp, Helen Kyriakou, Heidie Lee Locke, Anne McDonald, Mick Mercer, Claire Pollack, Max Roy, John Ryder, Scrimpsheer, Jan Steenmeijer, Miranda Penn Tunn, A. Verbaert, Wendy Weissberg.

PROPAGANDA MAGAZINE welcomes all contributions and advertising, but assumes no responsibility for unsolicited material or the claims of our advertisers.

Scanned by Serbankle-DREDS

Cover photo of Dead Can Dance by Marina Chavez.

Send all correspondence to:
PROPAGANDA MAGAZINE
P.O. Box 296
New Hyde Park, NY. 11040
or fax us at (516) 248-8143



U.S.A.

PROJECT: darkwave

ethereal,
gloomy and
darkambient

PROJECT

Artists including:
Black Tape For A Blue Girl, Ordo Equus Solis, Lydia, Throbbing
Loose In Colden Than Death, Sea, Love Sparth Demons, Project Pitchfork,
Atomizer, Controlled Bleeding, The Acousion, Antipax, Golembok...

inquire for free catalog
darkwave-p
box 1591 • garden grove ca 92642

TO ORDER ON YOUR CREDIT CARD:
1-800-CD-LASER

STORES, FAX FOR CATALOG:
213-344-0889

LIMITED EDITION VIDEOS — \$25.00 each

DEAD CAN DANCE — LIVE IN HOLLAND (1990 Tour)
DEATH IN JUNE — LIVE IN AMIENS, FRANCE
CURRENT 93 — LIVE IN OSAKA, JAPAN

Each video is professionally copied with good quality and full cover artwork. All videos are complete concerts that feature rare, never before seen footage.

Postage: 1st class \$3.00 / 4th class \$2.00

Send orders to: Black Screen Productions, P.O. Box 151244, San Diego, CA. 92175.



Johnny Indovina of Human Drama on p.12

CONTENTS

The new Nefilim	p. 4
Dead Can Dance	p. 6
Anne Rice	p.10
Human Drama	p.12
House Of Usher	p.14
The Wake	p.16
Front 242	p.18
Smashing Pumpkins	p.20
Miranda Sex Garden	p.22
Angels and Demons	p.24
Gitane Demone	p.30
Daisy Chainsaw	p.32
Sex Gang Children	p.34
Westgate art gallery	p.36
Children On Stun / Last Dance	p.40
Einsturzende Neubauten	p.42



the
new

NEFILIM



Article by Lynn
of the Watchman
and Paula O'Keefe

Photos by
Simon Fowler

Out of the ashes of the old Nephilim, Carl McCoy re-emerges with a new band.

And the Lord said, "Behold, the Nephilim." They ruled over all they surveyed. Yet even this powerful race of giants, who walked the Earth during the first eon of the ancient Sumerian civilization, were swept away as easily as their puny mortal counterparts by the Lord's wrath in the great antediluvian flood. Let it be said, that for the gothic colossus of a band by the same name, the end came just as swiftly. This group of mystical nomads, who blazed new trails through the great pop wasteland, saw their demise in the sixth month of the year 1991 A.D. (In fact, the band's final performance is available for posterity on a bootleg LP appropriately titled RITUAL OF FIRE, which came on the heels of the Deggers Banquet live release, EARTH INFERNO.)

Despite this fiery end, there seems to be something stirring in the ashes of the wreckage that used to be Fields Of

The Nephilim. Head shaman and spiritual leader, Carl McCoy, has painstakingly put together a completely new band, and has spent the past couple of years writing and recording material for a new album, soon to be released. The new band will supposedly retain the mystical and atmospheric qualities that made the original Nephilim so popular with the death-rock underground both here and in England. Carl's beliefs are still firmly entrenched in ancient and modern occultism, and much of the new material revolves around that theme. The music itself has become more intense and in-your-face, because of this evolution in sound, the new group is to be called The Nephilim. Presumably, the slight change in spelling echoes Carl's slight alteration in direction.

"Though I've retained most of the dark elements that were involved with the original Nephilim," says Carl, "I've added

more focus and definition to the new material. It's a lot tighter. After seven years of *Fields Of The Nephilim*, I felt it was time to shake things up. We were stagnating and we needed radical change. The rest of the band wasn't receptive to this idea, so we parted company. When you hear the new album, you'll understand why they had to leave. The approach to writing and recording is totally different now than what it was. It took me a long time to find the right musicians to undertake this task. I didn't take this change of course lightly. It wasn't done on some flippin' whim. The album was supposed to have come out months ago, but me and the new members are such perfectionists with the songs, that we've had to record several of them a second time. To hold all our fans over until the Lp comes out, we released a song on the Beggars Banquet compilation sampler, **DEAFENING DIVINITIES WITH AURAL AFFINITIES**. The song, 'Chacorecy,' deals with the theory of entropy — how the natural tendency of the universe is to head towards disorder and chaos. Musically, however, it's not really where the Nephilim is at right now. It was recorded about a year ago, and our style of writing has changed since then.

"Even though I'd like to see this band always evolving, there will always be elements that make us uniquely the Nephilim. The new phonetic spelling — with an 'f' instead of a 'ph' — represents this evolution. The reason I didn't throw out the name completely is because I strongly identify with it. It is me. The other original members don't approve of it, but what can I say. I draw my inspiration from the same eclectic sources I've always drawn upon. The beings who are described in the Bible as the Nephilim will always represent those sources to me. It's a very private philosophy I have."

The distant and dark past does indeed provide much intellectual fodder for Carl's lyrical ideas. The three studio Lps that the original *Fields Of The Nephilim* released, **DAWN-RAZOR** ('87), **THE NEPHILIM** ('88) and **ELIZIUM** ('90), all demonstrated that quite emphatically. Few bands explored mysticism and the dark side of human history in such detail.

The other original members of the Nephilim have formed a band called *Rubicus*. They too have a penchant for the paranormal in their music. They recently released their own debut Lp entitled **WHAT STARTS, ENDS**. Could that be a veiled reference to their previous band?

As far as Carl himself goes, the unmistakable vocals are still present. They are, after all, what gave the Nephilim their truly unique sound. Besides his guttural, rumbling voice, his rugged western-style appearance remains intact as well.

"You'll all still be able to recognize me," assures Carl. "Though I've changed a lot of things about my lifestyle — I've basically cleaned it up — I have not drastically changed the way I look. Until just recently, I hadn't been in front of an audience for almost three years. I didn't want to give people culture shock with a drastically new look. Anyway, I'm comfortable with my old rags — so why change. The new Nephilim will pretty much keep the same atmosphere and visuals in its live performance as well. The Zillo Festival gigs in Germany this past December went over great with the fans. We were in the studio for so long with the new album, it was very therapeutic to get out there and perform

live again. Those shows were like a tune-up for the tour for the album that's coming soon. Our gigs will be more spectacular than ever before. We're gonna play a lot of the old favorites along with the new stuff. It'll be a good mix. Hopefully, the album will be out in March sometime. I wish it could have been earlier, but we wanted everything to be just right. Despite being released four years after **ELIZIUM**, I really feel the new Lp is the next logical step in the cycle. That four year gap was a period of sacrifice, decision and rebirth. This is like a resurrection for me, something I've been singing about all along anyway."

Carl and the band are also working on some new, very interesting videos to coincide with the release of the album, which is as of now still untitled. The videos are being directed by Richard Stanley, who did much of the Nephilim's earlier projects, including the chilling "Preacher Man" and "Blue Water" videos.

"In the new music and videos, I continue to explore my own mind, and my own vision of heaven and hell," reveals Carl. "It's about achieving a higher level of consciousness — getting tiny glimpses of death, which can change the way you perceive the world. The path of the soul through time has always interested me, which is why I say the new material is just a combination of where I left off four years ago. It's a line that can't be broken. Each album is just viewing the same thing from different angles."

The full-length film I made with Richard Stanley called **HARDWARE** had a lot to do with this same theme. In it I played a harbringer-of-doom kind of character. Sort of an angel bringing the word of an angry God. It's based on a chapter in the Bible — Mark XIII — which is all about the flesh of man passing away from the mortal coil. It's heavy stuff."

And the Lord said, "Behold, the New Nephilim."

For the latest news on what Carl McCoy and the gang are up to, send a SASE to Paula O'Keefe, P.O. Box 1065, Washington Grove, MD, 20686. Ask for info on her newsletter, KIA.



Dead Can Dance

To understand why we chose the name, think of the subtle transformation of something dead into something living — the transformation of inanimacy into animacy. Think of the processes concerning life from death, and death into life. Our music takes a similar path.* — Brendan Perry describing the very nature of the name, Dead Can Dance.

Back in early 1984, when he and Lisa Gerrard released the band's self-titled first Lp, DEAD CAN DANCE, Brendan deemed it appropriate to use a wooden ritual mask from a tribe in New Guinea as the cover art. He saw it as the perfect visual representation of the ancient shaman concept of creating life from an inanimate object through one's art. This is how Brendan and Lisa view their music's role in the greater scheme of things.

*That wooden mask provided an interpretation for the term Dead Can Dance," explains Brendan. "Though it was once part of a living tree, it became an inanimate piece of

wood. Then, only through the artistry of its creator could it once again come to life. By placing the mask on his face, the maker could take what was once 'dead' and restore life to it. It's interesting that this belief would crop up in many different societies.

"Unfortunately, a lot of people missed the symbolism of what we were trying to convey, and simply assumed Dead Can Dance was some innocuous death-rock reference. To the contrary, our music was about giving life, not taking it."

The music Dead Can Dance produces is indeed full of life, and quite inspirational. From choir-like choruses to somber dirges, their music spans the centuries. Brendan and Lisa have trained themselves in many classical styles — gregorian, medieval, chamber and baroque. They have also borrowed heavily from Celtic folk, Turkish and Teutonic tonalities. Over the past ten years, this twosome has transcended time with such classic Lps as SPLEEN & IDEAL ('86), WITHIN THE REALM OF A DYING SUN ('87), THE SERPENT'S EGG ('88), and



Article
by Rene'

Lisa Gerrard and Brendan Perry enter the abyss with their new Lp, INTO THE LABYRINTH.



Marta Chvez

Brendan's old church offers safe haven for the heavenly sounds of Dead Can Dance.

AION (1980), (all on 4AD records). They have taken up traditional instruments like dulcimers, mandolins, violin and flutes to give their sound a uniquely authentic feel.

"Around the time we started recording for **WITHIN THE REALM OF A DYING SUN** in late '85," recalls Lisa, "we came to the realization that the standard band format of guitar, bass and drums wouldn't be adequate to express our musical vision. We had been learning classical theory such as baroque structures, and were no longer interested in a strictly contemporary style of music. This required a whole new array of instrumentation backed up with synthesizers which could give us many additional sounds. By the time the next album rolled around [**THE SERPENT'S EGG**], we were quite proficient in the classical troubadour troupe."

Lisa, herself, seems to come right out of the mysterious Middle Ages her wordless music heralds. Often cloaked in flowing gowns and capes, she seems to float across the stage when performing live. Her pale, waxen skin and beautiful, classically-trained voice give her an almost angelic, Raphael-esque elegance and aloofness, she seems almost unapproachable. Brendan, on the other hand, is folksy and down-to-earth. You'd think, by looking at him, that he was a simple shepherd in Ireland's green & pleasant farmlands. Which, by the way, isn't too far from the truth. He is presently living in an old, converted stone church in Cavan County, Ireland. It is there that he tends a modest flock of sheep and some crops. It's also where he wrote much of the material for the new LP, **INTO THE LABYRINTH**. Undoubtedly, the rustic surroundings provided the proper atmosphere for Dead Can Dance's continued journey through time and space. Lisa made several trips to the Cavan church to help record the album and add her own contributions to the collection of songs. She is presently a resident of Moondarra, Australia (not far from where she grew up) where she lives with her husband and young daughter. This news may come as a heartbreaking shock to many long-time Dead Can Dance fans who have

come to regard Brendan and Lisa's love for each other as an integral part of the band's aura and appeal. Sadly, their romantic relationship fell apart shortly after the release of **AION** in 1990. It seems that romantic love and a shared love for one's art don't always mix.

"We reached a point where we were together too much," says Lisa. "We worked, lived, ate and slept together. We could no longer separate our personal lives from our creative lives. So every little disagreement on a creative level became a problem on a personal level as well. Because our relationship now is based in true friendship and creative collaboration, I feel that our artistic output is that much stronger. With **INTO THE LABYRINTH**, we had so much more focus. We didn't burn out on each other. Now, it's the music itself that keeps us together, so it's the music that benefits."

The new album expands the colorful palette Brendan and Lisa draw from to create their elaborate tapestry of aural styles. The music is ever-growing, ever-evolving, while maintaining the trademark haunting Dead Can Dance sound.

Also growing by leaps and bounds is the size of their audiences. The recent U.S. tour was a complete sell out, and the album reach fairly significant heights on the Billboard charts—a first for this cult 4AD group.

"We're extremely pleased with the response to this album," says Brendan. "I sincerely believe that because our music cuts across so many musical styles, it has attracted listeners of all types, young and old. I realize that retailers and the media like to categorize bands, and have been struggling to pigeon-hole us—from new age to gothic to classical, whatever. But we don't fit any one classification—and that comes from the natural evolution of our sound. What we're doing is so different from most contemporary groups, that people flock to it in order to get stimulated in an entirely different way. We affect a region of the brain other bands don't. People who would ordinarily never listen to classical, listen to us. It's an opportunity to expose them to something new." [Where have

we heard that before in this issue?]

"I feel people can sense our sincerity, and the integrity of our music," adds Lisa. "We are our music. It's our life. It's the way we think, the way we feel, the way we communicate. Actually, I find it very therapeutic, and it's something I need in order to function as a human being. I want the people out there to know that this whole venture has been a labor of love, and we've loved sharing it with our audiences. For a long time I refused to do interviews because the press scoffed at and doubted our sincerity. I would pour my heart and soul into a piece, and they'd brush it off as being 'pretentious.' What on earth is music for anyway, but a way to transcend the everyday common world. It's through music that we pretend to be something else, somewhere else, and at some other point in time. Shouldn't entertainment offer some degree of escapism?"

And thanks to Lisa and Brendan, we can take these little metaphysical time-trips just by giving their discs a spin. Put on "Tell Me About The Forest" and take a stroll through the enchanted woodlands of central Ireland. Put on "The Song Of The Sibly" and visit the castles and palaces of 16th-century France. Give "Rathier" a spin and watch the crescent moon rise over the dawn skies of the Ottoman Empire. Skip over to "The End Of Words" and kneel at the altar of a 13th-century Gothic cathedral. Finally, put on "Anywhere Out Of This World," and take a trip to anywhere out of this world. Yes, Dead Can Dance is about pretense, and they make no apology, nor should they.

For over ten years now, Lisa and Brendan (along with their assortment of backup musicians) have been creating music on their own terms, and it appears to be paying off. Brendan says Dead Can Dance will continue as long as he and Ms. Gorrard have the spirit moving them to do so.

"Dead Can Dance exists because we still have a lot of demons to exorcise. A few of them find their way into our music. We just finished a soundtrack to an Italian film, 'Baraka' — and believe it or not, I'm already writing material for the next LP. I guess it's true, you can never carve out enough masks."

DEAD END.



Dead Can Dance

FAITH & DISEASE

"BEAUTY AND BITTERNESS"
DEBUT CD AVAILABLE NOW

SEND \$12 PPD TO:
I.V.V. RECORDS
BOX 2721 SEATTLE
WA 98111-2721 USA
ALSO AVAILABLE:

XLG T-SHIRTS (BLACK OR WHITE) \$12
25 LTD SIGNED CD W/BOOKLET \$30
FOREIGN ORDERS ADD \$5. ALSO DISTRIBUTED BY:

Dutch East India Trading

Prophecy of the Hated

© 1993 Geth

Casualty Records

GOthic/
INDUSTRIAL
BAND, NEW
4 SONG
CASSETTE
AVAILABLE. SEND
\$4.00 CASH OR M.O.
PAYABLE TO ALAIN
HARRIS AT ADDRESS
BELOW.



PROPHECY OF THE HATED
P.O. BOX 913
GLENDALE, AZ 85311
PHONE: (602) 939-2418



To receive a free catalogue, or to order direct call
(805) 682 8390, fax (805) 687 6894 or write TESS
RECORDS: Box 206, Santa Barbara, Ca 93102 USA. TESS
EUROPE: Mousonstrasse 12, 60316 Frankfurt, Germany.
Phone +49-(0)69-494 04 33 Fax +49-(0)69-445 092

This Ascension:

Light and Shade — Tess 3 CD & Cassette

Tears in Rain — Tess 2 LP & Cassette

"This Ascension, a well equipped band of moodlists exploring the underbelly of existential angst. The band carves out an impressively haunting sound."

— Independent

"The underground has been blessed with the spiraling sounds of This Ascension."

— Ghostly Magazine

Blade Fetish: Absinthe — Tess 4 CD & Cassette

"With all the power and creativity of Bauhaus and the beauty of the Cocteau Twins comes this eight song masterpiece. Featuring drummer Matt Ballesteros of This Ascension and one of the best band and album names ever, this new Tess Records release is an absolute must have!"

— Nostalgia



Trance To The Sun:

Ghost Forest — tess 5 cassette

Their extensive, at times bizarre songs cover tremendous ground while retaining a unique, ambient, sublime, middle eastern flavor.

New CD & 1 Hour Video Release from

DEEP SIX

on VK Records

Available at Music & Video Stores

For Cassette, 12" Single,
Stickers, Posters and more information
write to VK Productions

U.S.A.	1545 Selma Drive, W. Hollywood, CA 90046
GERMANY	Strigel St. 1 8960 Kempten
UK	207 Manford Way Chigwell, Essex or call 213.650.5059



THE GOTHIC RICE

Article by Sophie Diamantis

Photos by Chris Buck



Anne Rice in her chapel

The Romanesque columns stretch thirty feet up to an ornately painted ceiling. Statues of saints line the granite and marble walls. Large stained glass windows cast a rich spectrum of colors along the pews. This is the kind of imagery that has always played a major role in inspiring author Anne Rice — and now she owns a piece of it. The chapel described above is part of a large, 19th-century New Orleans orphanage that Ms. Rice has purchased and is

now restoring. Like her 1850's Greek Revival mansion a few blocks away, where she lives with her husband and son, Anne Rice sees this impressive Victorian building as another prop to help her conjure the type of images that have made her writings the lavish gothic tales they are.

"I've always wanted to have a place like this all to myself," beams Anne about her latest acquisition. "Imagine walking the dark corridors and entering this beautiful chapel. Just



studying the intricate stained glass windows fills my head with ideas — stories of saints and sinners, mortals and immortals. This place will definitely have an impact on my future writings, as has the house I'm living in now. It was the setting, in fact, for much of **THE WITCHING HOUR**. The fireplace in my livingroom is where Lasher and Rowan Mayfair (two characters in the book) set in front of an Christmas morning. Many of the characters in **THE WITCHING HOUR** and **LASHER** [the new sequel] have made appearances in the house. [For real or just in the stories?] Well, I'm always expecting them to show up somehow. It's almost as though I can make them appear with my mind. I've had this feeling with Lestat many times. When writing **THE BODY THIEF** [forth novel in the "Vampire Chronicles"], I expected him to come through the door on several occasions. Whether there is this supernatural presence intrinsic about the house, or it's the power of my imagination to create such a presence, is impossible to determine. But there is something there. I also have this feeling about the chapel in the orphanage. I believe places with a lot of history can hold some aspect of it within their walls."

The centerpieces of the chapel are large statues of the Madonna and the crucified Christ. This is also the centerpiece of Anne's imagery in her writings. Whether the stories pertain to vampires, witches, ghosts or demons, she has always embellished the tales with sensual, religious Christian representations. Her upbringing in a Catholic family has had a major impact on how she views the world — life and death, good and evil, heaven and hell. The theological elements she incorporates into her stories are what makes them unique and decidedly gothic in nature. This appealing aspect of her style is conspicuously absent in the works of other contemporary horror writers such as Stephen King and Clive Barker.

"The imagery and mythology of Catholicism is very powerful and very seductive," says Anne. "I was raised with stories about miracles, devils, saints and angels. So it comes very naturally to me in my writing. I guess **CRY TO HEAVEN** [a haunting tale of an 18th-century, Italian nun] was

really the first true outlet I had for a historical perspective on Roman Catholicism. Though I no longer believe in the basic tenets of the religion, I'm still very much fascinated by the cultural aspects of it — the pomp and circumstance, the customs. My beliefs on a spiritual level are much more independent and personal. I do believe there are entities which exist outside our everyday physical realm. I've read too many accounts regarding such things to be able to summarily dismiss them. Some of these entities have human origins, like ghosts, who have passed onto an other-worldly state. Others are discriminate beings who were never human in form, like demons — something we really don't understand at all. I see Lasher as one of these. In fact, he described himself as 'not yet defined, but definable.' Besides the effect theology has had on my writing, other historical disciplines are also important to me. I've read a lot of articles on scientific subjects, and books on ancient cultures. Right now I'm very interested in ancient Egypt. There's a lot of mystery and unanswered questions surrounding it. I'm putting together ideas for another book concerning that subject. I'd like to deal with it in a much more serious and dark manner than I did with **THE MUMMY**."

"Besides injecting a lot of historic material into my writing, I've also been influenced by some of the great gothic works like Mary Shelley's **FRANKENSTEIN**, Bram Stoker's **DRACULA** and Henry James' **TURN OF THE SCREW**. I'd like my work to be as important as those."

Of all Anne Rice's topic matter, none have captured the imagination of her fans more than the vampire saga of Lestat de Lioncourt. In many ways, the character's life is almost autobiographical. The near death of Lestat's mother mirrors Anne's own mother's death. The vampire child Claudia bears an all-too-similar resemblance to Anne's daughter Michelle, who died at the age of six back in 1972 of leukemia. Through Lestat, Anne Rice is able to live the life of an immortal being voraciously. She has followed his trials and tribulations through a series of four novels, collectively called **The Vampire Chronicles** — **INTERVIEW WITH THE VAMPIRE** ('76), **THE VAMPIRE LESTAT** ('85), **THE QUEEN OF THE DAMNED** ('88) and **TALE OF THE BODY THIEF** ('91). Not since Mr. Stoker picked up a quill pen a hundred years ago have the undead created such a stir among the living.

"Lestat is the male figure I've always wanted to be," exclaims Anne. "He is me in fantasy form. The enthusiasm I have for him evidently shows itself by his being my most popular character. I think people are most interested in his struggle to make the best of his situation. He was made a vampire against his will and has had to live with its advantages and disadvantages. Hey, we all have to make compromises in life."

Anne Rice's love for her Lestat character is so deep, she hesitated selling the rights to the story for film adaptation for almost 20 years. Now that she has done so to David Gelfen and Warner Bros., she feels betrayed and violated by the studio's decisions on casting and script changes. The filming began last month, with the absurd choice of Tom Cruise as the Vampire Lestat. Anne has called that selection "a total mis-cast and an insult to her readership." Maybe it would be better if Ms. Rice's creation never saw the light of day and remained the nocturnal visage he was always meant to be. That would be fitting.



Fred Berger

HUMAN DRAMA

Yon Von Faust
— Fischer
Eric Fischer



Johnny Indovina (front)—guiding light of Human Drama

Doug Churchhill

THE WORLD INSIDE. Few album titles are more encompassing and meaningful than this one by the band Human Drama which came out just over a year ago on Triple X Records. Through his song writing, lead vocalist/guitarist Johnny Indovina explores the murky, emotional world within himself and within each one of us. His music is deeply introspective, and yet we can all personally relate to it on some level or another. Human Drama has been a fixture on the underground alternative scene for nearly ten years now. Their debut EP *HOPES, PRAYERS, DREAMS...* and follow-up LP *FEEL* were both released by RCA in the late '80s, and made quite a splash within L.A.'s gothic circles. Since then, the sound of the band, as well as the line-up of band members, has changed significantly. The soaring electric guitars and synthesizers have been replaced with cellos, violins, flutes and acoustic guitars. One thing has remained constant however; the passion and emotion Johnny Indovina puts into his lyrics and musical arrangements.

"All my music has great emotional meaning to me," says Johnny. "It comes from an almost dangerous place. This is the kind of stuff most people get when they go for analysts. I'm doing it through my records. I'm giving the world my problems to look at and analyze — my weaknesses and fears. But what I write about is common to everyone, and I want

anyone who listens to the music to be able to relate to what's being said. That's where it's strength lies. The song "My Skin" [from *THE WORLD INSIDE* LP] is a perfect example of this. At what point in your life do you go from the notion that you are growing up, getting stronger physically and mentally, to the moment where you feel you are getting older, not better — that you are dying. At what point in your life do you first start to get a sense of your own mortality. It's something everyone will eventually have to come to terms with."

Johnny says that he discovers things about himself each time he writes a song. What is unique about Human Drama is that the music itself makes you feel what the song is about. There is such a passion to the sound. The musical arrangements are so well-conceived and performed due to the new classically-trained line-up the band has. Their musical style has transcended classification. Though a lot of music critics have lumped Human Drama into the death-rock category along with the plethora of L.A.-based gothic bands, Johnny actually draws more inspiration from the early-'70s dark art-rock bands such as early Bowie, Genesis and Pink Floyd. Listen to *TRESPASS* (1975) by Peter Gabriel's Genesis, or *THE MAN WHO SOLO THE WORLD* (1971) by David Bowie. *THE WORLD INSIDE* is the logical successor to those moody masterpieces. Johnny pays homage to those and other artists

on his recent *PIN UPS* LP (also on Triple X). The concept to do covers of his favorite songs from his favorite bands came from the *PIN UPS* album David Bowie put out twenty years ago.

"My influences come from a wide array of sources," reveals Johnny. "I guess you can say that *PIN UPS* is a good indicator as to what they are. As a result, I think the music we're doing now is completely unclassifiable. It's totally original, and I think that's what I'm most proud of. We probably hit it off so well with the gothic audience in particular because they're more open to artistic, passionate music. They're into stuff as diverse as Dead Can Dance and Shadow Project. We're in no way gothic, in the sense of following all the trappings of the present-day goth bands — we're far too melodic and classical. But I can see why the gothic audience would follow us."

The song "Father Sing," from *THE WORLD INSIDE* is a perfect example of this classical, melodic path Johnny has taken the band down. The lyrics are as hauntingly beautiful as the instrumentals. It is yet another song that takes us deep within the human psyche.

"That piece, 'Father Sing,' stems from a story that a friend of mine told me about her early childhood," relays Johnny. "It's about her only recollection of her father, who died when she was very young. That single memory of him playing the gui-



Maria Chavez



He has a passion for drama.

tar for her and singing her songs. That guitar is still in her house, and every time she looks at it now, it gives her strength and solace — something a living father can give. I want my music to be that important. I'm really not interested in doing frivolous material. To me, the song "This Tangled Web" epitomizes this mood I'm trying to set. That particular one concerns love and loss."

You might be asking yourself by now: How could RCA let a talented song writer like this get away from them? The answer lies in the inability of their A+R people to recognize a true diamond in the rough. That lack of recognition led to great frustration on Johnny's part.

"It was a catch-22 situation RCA put us into," recalls Johnny. "They didn't promote the *FEEL* LP at all, and then they came back to us saying that the record wasn't taking off on college radio so they wouldn't promote it. What kind of crap is that. They pulled what little promotion money they had put up for the record. I saw them give that money to Michael Penix's and Starship's records. I wanted out of my contract with RCA. No one should have to put up with that. Triple X, on the other hand has been so cool about everything. They've helped us put together a long-form video with six songs from *THE WORLD INSIDE* on it. That alone will help promote the album."

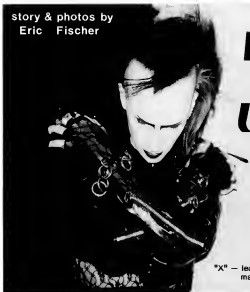
"I'm extremely pleased with the results of the video, especially with the one for 'My Skin.' I wanted a bleak, dingy look to it — sort of like what R.E.M. did with 'Losing My Religion.' In fact, we were supposed to get the guy who directed 'Losing My Religion' — Tarasem, but last minute scheduling problems made that impossible. He's in such great demand now. He was nice enough to recommend another director, Steve Brinkman, to me. He has been absolutely fantastic."

Johnny and the band have already started working on the next LP. It is clear from the last album that he has a wealth of ideas and is itching to get them out. He has also moved from L.A. to N.Y.C. to help rejuvenate his creative fire with a completely different environment. It appears there are still many more chapters left to be written in the human drama.

story & photos by
Eric Fischer

HOUSE OF USHER

the club



"X" — lead singer of the band Malign — makes a dramatic entrance.



Welcome, my friends, to the House Of Usher. Not since Helter Skelter in Los Angeles first opened its cobwebbed doors to the public almost six years ago has a gothic-industrial club made such an impact on the gloom n' doom scene. Children of the night for many miles around flock to this Berkeley, California hot spot to soak up the chilling sounds of classic death-rock bands like The Sisters Of Mercy, Bauhaus, Joy Division and Christian Death.

Some of the Bay Area's best local talent appears here for live performances. The combination of great music and fabulously ghoulish-looking crowds makes House Of Usher the place to see and to be seen. For information about the club, please call (415) 995-4969. Enjoy your foray into the darkside. Mr. Poe himself would be proud.



(at left) Susan of the band Switchblade Symphony and Ryan of Kill Sister Kill, show up at the club for a night of debauchery.



The House Of Usher attracts some of the most interesting crowds of any club, anywhere.



Jimmy and Natalie make a devilishly handsome couple.

On a fog-shrouded evening in 1986, in the unlikely locale of Columbus, Ohio, two shadowy figures pick up their musical instruments and start to experiment with some sonic arrangements. The results are sounds so dark and foreboding that even their creators are startled and amazed. Thus, the band The Wake is born — and soon other members would be added to form a group that would go on to shake the very foundations of the American death-rock underground. With the release of their first cassette EP, *THE WAKE*, in 1990, this band of the same name created quite a vibration on the gothic/alternative club circuit. They were soon opening for bands like And Also The Trees, Skinny Puppy, Red Lorry Yellow Lorry, Shadow Project and Nine Inch Nails. Their subsequent releases (all on the local Blaytox Records label) which included two 7" single records, helped propel the band to even loftier heights. Their music is moody yet powerful, visceral yet intelligent. They have successfully avoided the most obvious stereotypical death-rock trappings. Recently, The Wake signed with Cleopatra Records, and have released a truly monumental piece of work known as *MASKED*. This full-length album on CD will redefine the direction goth is to be headed in as we approach the millennium.

"Needless to say, we're very pleased with how the *MASKED* CD turned out," says Richard Witherspoon, the band's lead guitarist and co-founder. (Yes indeed, he and Troy, the lead vocalist, were those shadowy figures.) "A lot of time and effort was put into it. Now that we're on Cleopatra, hopefully our music will get a lot more exposure. But, we're also looking forward to taking the new material on the road. We've always considered ourselves to be primarily a live band. Although we do enjoy recording and working in the studio, our strong point has always been playing live. Too many bands these days can't recreate what they do in the studio on stage. I've always felt that if you can't do it live, what's the point. Anyway, there are some excellent clubs and scenes out there in places like Florida, Texas and New York, and we're looking forward to playing there."

"We're also very interested in a European tour. We've gotten an incredible response from France, Italy, Germany and England. We were on a couple of compilation albums over there, and we've been getting tremendous feedback ever since."

Originally, The Wake had intended to release a CD in England, on Nightbreed Records, which is the label that *Trev Ghost*, the guitarist of *Every New Dead Ghost*, was put together to help give smaller bands wider distribution of their music. But, that deal fell through. *Trev Ghost* was a big fan of The Wake and wanted to give them exposure in England and the rest of Europe.

"We were on a couple of compilations with *Every New Dead Ghost* in Europe," explains Richard. "Trev heard us and took an interest in the band. But the project that fell through was a completely different one than what we did for Cleopatra. We just couldn't come to mutually agreeable terms with Trev and Nightbreed. It's no big deal. It's unfortunate that our relationship with him had to end so abruptly. He's a real nice bloke, and I wish him all the best with whatever he decides to do after *Every New Dead Ghost*."

Closer to home, The Wake is just one of a growing num-

+THE WAKE+



Behind The Mask

BY PATRICK CUSACK AND MAX ROY

ber of gothic/alternative bands springing up out of the mid-west. There is the wildly popular fellow-buckeye group, *Lestat*, out of Parma, Ohio. Then you have the kings of the vampire set, *Dark Theater* from Chicago. There have even been a couple of other bands using the name The Wake from that general area. Where does Richard see his band's place in the grand scheme of things?

"We've played with both *Lestat* and *Dark Theater* before. Though, I guess we've all been lumped into the gothic genre, I think all three bands are completely different. *Dark Theater* is outrageously theatrical — almost like Alice Cooper. I think we take a much more serious approach. As for those other bands using the name The Wake, we're aware of them, and

Welcome to The Wake



we've even run into them a couple of times — but that was awhile back. I can assure you that we are the only ones legally allowed to use that name. We've had it registered since '86, and own a national copyright. As far as the scene goes in the mid-west, and in particular, Ohio — it's definitely on the sleepy side — although we've pulled in some really good crowds. The problem is more with the local press than anything else. If you're not out-of-tune country punk or some horrid Seattle-grunge rip-off, you might as well not exist as far as the media here is concerned. It's like beating your head against a brick wall. We've had some serious discussions about relocating to somewhere else, but the money's just not there right now to make such a major move. Ohio is very affordable, so it'll have to do for now."

Though the Wake's musical style has been compared to the early Satans, they have much more going for them than that. Each member of the band has quite different influences.

Since they all have input into the music, The Wake generates a truly unique sound.

"Within the band," says Richard, "we have a vast spectrum of tastes ranging from Peter Murphy to Motorhead to Revolting Cocks. Just myself alone, I've been influenced by a lot of different bands. I was really into early 4AD stuff like Cocteau Twins and Modern English. As far as my influences go concerning guitar playing, I would have to say John Ashton from the Psychedelic Furs and Wolfie from the Lorries. As far as newer, unsigned bands go, I really don't listen to much of it. I find that because I'm a musician, I tend to over-analyze everything instead of just enjoying it."

Well, now we can all listen to and enjoy what The Wake has to offer with MASKED. You're invited to analyse it as well. You won't find too many checks in their armor. There's an abundant amount of music also flooding the midwest these days. See the Cleopatra ad for more information.

**FRONT****242****BEYOND
GOOD+EVIL**

**Scott Crawford
confronts the Front**

A. Verbaert

There is an old English saying: "The Devil is the most dangerous when he's being pleasant." It is this sentiment that underlies the two albums released by the Belgium-based industrial stormtroopers, Front 242, this past summer. The 05/21/03:11 *UP EVIL* LP came out in June and represents the dark side of human nature (or should we say... the Devil's nature). The follow-up LP, 05/22/03:12 *OFF*, which came out in September, represents our light side, our good-natured side. The albums are as different from each other musically as they are philosophically. *UP EVIL* is harsh and demonic sounding, while *OFF* is angrier and ambient, with the pleasant touch of ethereal female vocals. Both maintain

the Front 242 trademark of musical experimentation and conceptual exploration. This band has never conformed to the conventional contemporary musical format. From their earliest self-released 7" singles in 1981, "Principles" and "U-Men," to their herculean LP efforts like *GEOGRAPHY* (1982), *FRONT BY FRONT* (1986) and *TYRANNY FOR YOU* (1991), this group of sonic techno-terrorists have always paved their own path along the creative cutting edge. *UP EVIL* and *OFF* prove they still have that ability.

"The two albums not only distinguish between good and evil, or light and dark, but also make the distinction between our passive and aggressive sides," explains the band's co-founder

and spiritual head, Patrick Codrney. "The general concept is based on the traditional characterization of Satan... [The lord of darkness also happens to make an appearance on the cover of **UP EVIL**.] He was originally an angel, who later fell from grace. He can take positive or negative forms. The positive ones can be the most treacherous because they are used to seduce. This can be seen as a metaphor for human nature itself. **UP EVIL** and **OFF** were put together thematically as a screenwriter would put together a script for a film. Each album has a specific theme running through it, and each is musically consistent throughout as well. We brought in harsh guitar distortion for **UP EVIL** to give it power. Just the opposite atmosphere was desired for **OFF**, so we used predominantly ambient keyboards and vocals."

The recurring themes in the songs on both albums pretty much describe where each LP is coming from. On **UP EVIL**, selections like "Mabius," "Waste" and "Religion" emphatically impart the image of power and destructiveness — the kind of industrial-strength noise Front 242 has become famous for. "Religion" is an eleven minute epic with three distinct parts that are as monumental musically as anything Cecil B. DeMille did visually. Patrick says that this piece was constructed the way it was for a very specific reason.

"Religion is a part of life that incorporates everything that is important to people — life, death, emotion, faith. We wanted the song to represent all these separate facets. That's why we divided 'Religion' up into three parts, and each part was produced by a different person. The Orb did one part, Prodigy did another, and Jim Thirlwell another. You can't use just one person or one type of music to represent something so all-encompassing. We deliberately wanted 'Religion', as well as the rest of **UP EVIL**, to be monstrous in scale — to be awe-inspiring, even frightening."

This is the same cold, industrial, almost militaristic sound that had some labeling Front 242 as musical fascists. Such beligerent posturing was completely abandoned with the re-

cording of **062200:02 OFF**. This is a kinder, gentler Front 242. (But beware! Remember... "the devil is the most dangerous when he's being pleasant.")

"**OFF** was recorded much more quickly than **UP EVIL**," says Patrick. "It's a much more spontaneous and light-hearted record — which of course was by design, not by accident. There is plenty of heavenly-type atmosphere. We found this great female vocal trio in New York who provided exactly the sound we were after — very angelic." (If you like evil angels.)

Angels seem to be the theme of **OFF**. There are no less than three songs with these cherub creatures in their titles — "Modern Angel," "Angels #3" and "Angels Speed." Actually, this album should have come before **UP EVIL**... if indeed Lucifer was an angel before the big fall.

Along with fellow co-founder Daniel B. and longtime band members Jean-Luc DeMeyer and Richard JK, Patrick Codrney takes the industrial movement into uncharted territory. Mixing high-tech hardware with ancient riddles, Front 242 is as daring a band as there is. Their unceasing commitment to experimentation stems from their backgrounds as art school students in Brussels. Abstract design aesthetics combined with computer graphics knowledge allowed them to tinker with a variety of visual and aural arrangements. As the technology in musical instrumentation advanced in the early '80s, so did Patrick's and Daniel's ability to create the kind of music that had been swirling around in their heads for many years.

"Advances in synthesizer technology directly paralleled the advances in our ability to create the kind of music that most interested us," recalls Patrick. "We could create amazing collages of sound by matching the technology to our theoretical knowledge. MIDI created an absolute revolution in the way one could create music. We felt as one else out there was doing it properly, and that was motivation enough for us. Our live shows allowed us to combine these musical collages with visual ones." To see Front 242 live is indeed a multi-sensual experience. It's a trip to the bowels of Hell. Shake hands with the Devil!



Front 242 beckon the audience to join their fiery inferno.

Take the most artistic musical elements from the past three decades, put them in a boiling cauldron, and stir 'em up. What do you have? An absolutely smashing pumpkin stew. Add some dark '60s psychedelia with a pinch of complex '70s progressive-rock, and a dash of early '80s English indie sound, and it gives you a most interesting recipe for what art-rock should sound like in the '90s. This is the formula Billy Corgan and his Pumpkin patch kids have used to take the American music scene by storm. The lead singer/guitarist sees the music he writes as a tug-of-war between the various styles of music that have made an impact on him. This balance of influences is quite evident on Smashing Pumpkins' phenomenally successful new LP, *SIANESE: DREAM* (Virgin Records).

"As with our first LP [*GISH*, from 1991], I felt that my music writing was being pulled in two different directions," reveals Billy. "On the one hand, we have the heavy, thundering styles of a Black Sabbath or Led Zepelin — and on the other hand we have the more haunting styles of stuff like Tones On Tail and Bauhaus. That's the music I was really into while growing up — Joy Division, Dai's Car, This Mortal Coil — you name it. Really melancholic stuff. That kind of emotion has remained with my writing. I guess you can call me a wimp the way everyone calls Robert Smith a wimp. I'm a hopeless romantic when it comes to my music. Some of the heavy guitar riffs tend to hide it, but it's there. Finding an appropriate blend of influences has sort of become a search for the true heart and soul of the band."

Besides the music having an emotional edge to it, the lyrics Billy writes are grounded securely in similar soil. He always considered himself an "oddball growing up. Because of his intensely introspective nature, he felt he didn't fit in with the other kids. In addition, his family life left much to be desired.

"I didn't grow up with my natural parents, though they both lived only a few miles away," recalls Billy. "My parents got divorced and I ended up living with my father and his new wife. Then they also got divorced, and my father took off leaving me with my stepmother. It was a really fucked up situation, and I think it's had some harsh effects on me. A lot of it enters into my music. You know, a lot of themes dealing with abandonment, alienation and searching for identity. If you sit down and listen to some of the lyrics of songs like 'Space Boy,' 'Suffer' and 'I Am One,' you'll learn a lot about me and where I've come from."

The band as a whole has come a long way from where they started back in Chicago in 1987 when they were making the rounds on the Midwest club circuit. In fact, Billy met guitarist James Iha and bassist D'Arcy outside of one of these venues. Drummer Jimmy Chamberlin was added later to replace the old, broken-down rhythm box the band was using at the time. With the release of the "Tristessa" single in 1990 on Sub Pop, the Pumpkins' following, along with record company interest expanded exponentially. This led to the release

SMASHING PUMPKINS

article by Rene

photos by Michele Taylor



of the critically acclaimed *GISH* album on Caroline Records. Smashing Pumpkins were thus a national act, and were able to escape the Chi-towns Wax Trax industrial and Touch & Go art-punk zones that never truly embraced them. Mr. Corgan described the Chicago music community as "very oppressive," and was all too happy to be able to get on the road for a national tour. Everything was going smoothly until the band signed with Virgin Records (Caroline's parent company) and it was time to start writing music for the much-ballyhooed follow-up LP.

"You'd think I should've been ecstatic about getting signed to a major label and having the opportunity to do an album that would get widespread exposure, but it didn't turn out that way," laments Billy. "Instead, I had all these people giving me advice on how the new LP should sound. Some of the Virgin people would have liked to have seen us do another *GISH* album. I started getting the idea that the money at



dreams joined at the hip

The Pumpkin patch includes (l. to r.) Jimmy Chamberlin, D'Arcy, James Iha and Billy Corgan.

stake was more important than just creating the art I wanted to make. The members of the band started looking at Smashing Pumpkins as a job, not as something fun to do anymore. James and D'Arcy even broke up over this, after being a couple for a long time. I had that terrible feeling of abandonment that I had as a child. I was a creative basket-case. There was a fast-approaching deadline to finish writing and start recording, and I couldn't put anything down on paper. I felt a lot of pressure from the outside — the media, the fans, the record company, etc. Everyone was expecting too much from us. Writing and recording *GISH* was a pleasure because there were no expectations. Now I know why there's such a thing as the sophomore jinx — it has to do with expectations. Only when I shut out all the outside crap, and committed myself to making the kind of album I wanted to make did the songs really start coming to me. The two years between *GISH* and *SIAMISE DREAM* were real hell for the whole band — and a lot of that emotional intensity manifests itself on the new album. Now that we're almost finished touring for it, the cycle is beginning all over again. It's time to start the writing process once more. I don't know, am I supposed to feel burnt-out at twenty-five?"

Regardless of how Billy feels personally, Smashing Pumpkins are burning brightly. *SIAMISE DREAM* debuted on the Billboard charts at No. 10. This prompted the paper to proclaim Chicago as the "new capital of the cutting edge in music." Spin Magazine recently called the band "this year's alternative success story." However, even with all these accolades, Billy says the band really doesn't feel that different about themselves from when they were a struggling group touring the heartland as an old van.

"We've all really been too busy to pause awhile and take it all in," he admits. "I think it's because of that, that we've lost perspective of where we are. It's almost like we've become jaded to all the attention — which is a shame, because we've worked so hard for so long to get here." AMEN

The Prophetsess

Storm clouds gather over this passionate scene.

The rains descend... leaving us
feast for our ears.

Consume The Prophetsess' debut album.

Available at **Tower Records** and other fine
record stores.

If your favorite record store doesn't have the album, ask
them to order it for you from Cleopatra or Caroline Records.

Or order by mail.

\$10 CD/\$8 Cass

The Prophetsess
P.O. Box 8845
Fountain Valley, CA
92728-9891

plus \$4.50 postage
US/\$5 for overseas
Checks payable to The
Prophetsess

Collector's Edition 7" Single available thru Massup/Aura

Other merchandise available through The Prophetsess
Write for a catalogue

the
palace
waif





THE PALACE WAIF

Portrayed by Chad Renard

Photos and Poetry by Fred H. Berger

Location: Palace of Fine Arts, San Francisco

'Tis the end of the Age
and no flesh alive is saved,
but for the single ragged waif
who alone is blessed and safe.

And upon the ruins he doth ponder
and through the great halls wander
like some ghost amongst the living,
but these stones be dead and unforgiving.

For when the veil of the firmament was rent,
an Angel from on high was Heaven sent
to guard the boy with shield and sword
that he might bear witness
to the Day of the Lord!

And seraph wings didst cover
the cherished ephebe and lover
of Elohim most divine
whose love was spurned by all mankind.

So with tortured ears and tearful eyes,
the waif beheld their fear and cries
as the wayward race was cruelly felled
by plague and arrow and Kabbalistic spell.

"O woe is humanity," intoned the lad,
his face a mask coloured pale and sad.
And when the last didst perish,
their hearts seized by fright,
the Angel kissed his ward and took full flight.

And like the solitary morning star
graced by Providence from afar,
the boy laid claim to the smoke and wind
and cast thereon the ash of sin.

This Gentile heir to Mammon's empty throne;
this youth so fair, like a blossom of bone,
didst effloresce in funereal peace,
the flower of life amongst those deceased.

Now underneath a leaden sky
a pilgrim in sackcloth upon graves doth lie
where the Temple of Man was made a tomb
and all returned to Earth's black womb.



TANTRICIDE

VISIONS AND VERSE BY FRED H. BERGER

MODELING BY POLA WEISS



A black and white photograph of a woman with dark hair pulled back, wearing a dark, backless dress. She is holding a human skull in her left hand, looking at it with a somber expression. The background is a rough, textured rock face.

O Shakti, feminine divine
and goddess supreme,
the blood of thine victims
flows in a stream
from Shambhala of legend
unto the sea
and where ever men
have worshipped thee.
Thou' who art all beauty
and the highest Power,
the souls of the lost,
O how ye devour
with lips ruby red
and dripping with gore
and eyes of hellfire
burning evermore.



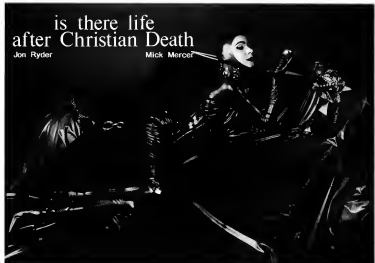
GITANE DEMONE



is there life after Christian Death

Jon Ryder

Mick Mercer



Jan Steenmeijer

Gitane Demone returns with a fetish for the earthly delights of sensual sounds.

It was a magnificent performance. Some say it was her finest hour. And to think that it was all captured live on video tape for all the world to see. Few defining moments in the history of the musical cult underground get to be so well documented. Christian Death, the legendary goth band of the '80s, were winding up their successful world tour for their SEX, DRUGS & JESUS CHRIST LP, and decided to top things off with a grand finale concert at the famed Marquee in London. On this moonless summer night in June 1988, the Death gang would shine like never before. For those who attended the show that evening, and those who have watched the HERETICS ALIVE video generally concede that one person alone dominated the proceedings — the mysterious, platinum androgynous, Gitane Demone. Since joining the band in 1983, her soulful, chilling vocals and haunting keyboards gave Christian Death a unique quality few bands have been able to achieve. But it was on this night that her attributes really revealed themselves. Even frontman, Valor, had to take a backseat during this fateful event. Ms. Demone was vibrant, a demon possessed. She put every ounce of emotional energy she had into her singing and physical presence. Gitane's performance was made even more amazing by what transpired after the show. With nary a word to anyone, she packed up her belongings and left the club. The next day, she would leave London and her life with Christian Death forever, and take up residence in Amsterdam, Holland. Stunned band members and fans were left behind in bewilderment with only the question "why" on their lips — especially considering the in-

credible job she had just done on stage.

"I simply felt I had had enough," reveals Gitane. "It was a decision that was a long time in the making. It wasn't a spur of the moment thing as was reported. I wasn't happy with the direction Christian Death was going in. The music was getting more and more rock oriented — more conventional. I've always been into more atmospheric and surreal styles of music — the kind of stuff we did on ATROCITIES. That album I really really enjoyed. Valor got some great guitar sounds on that one. Also, CATASTROPHE BALLET, when Rozz [Williams] was still in the band, was something I really liked recording and playing. Rozz and I had a great rapport, especially on a creative level. I loved doing vocal duets with him. I lost that enjoyment with Christian Death in the last couple of years, and it wasn't only because of the music itself. It was the way the music was being created. The creative process in the band had become so rigid and unspontaneous. My favorite thing in the world is to create a free-style of music, music that is spontaneous — lots of improvisation. The music Christian Death was creating by the time we finished SEX, DRUGS & JESUS CHRIST was like writing in stone — every note and tempo planned out to the last detail. It had no feeling, no danger. Besides the loss of Rozz, we also lost Koko... then James Bean left. It started feeling very lonely on stage. That last performance at the Marquee was like a swan-song for me — a final blaze of glory. I had to get it all out of me."

"Anyway, I had been wanting to do solo material for years, and Valor was very cooperative. He even helped me out. I

had given several live performances at the Thelinius Jazz Center in Rotterdam (Holland) before leaving Christian Death. The free-jazz format allowed me to improvise the way I had always wanted to do with Christian Death, but wasn't given the opportunity. That's why the stuff I did on my new Ep is all recorded live in the studio — no separate tracks or dubs."

The Ep Gitane is referring to is the recently released **LULLABIES FOR A TROUBLED WORLD** — a product of her musical experimentation over the last three years. It comes on the heels of her successful "A Heavenly Melancholy" single. Both recordings mix her interest in free-form, experimental House music with avant-garde, surreal imagery. The jackets of the CDs depict Gitane in skin-tight, erotic rubber outfits. Her debauchings in the bondage scene in Holland really took off when she headlined at *Skin Two's* "Euro-Perve Party." (*Skin Two* is a popular S-M mag in Europe.) This created quite a stir in the English and Dutch press, who reported that she had engaged in sex acts on stage with another woman. This led to more parties (including one for bondagewear maker, DeMask) and more outrageous press coverage.

"I came over to the media as looking like some kind of sex maniac who was into torture and death," laments Gitane. "And I didn't have sex onstage with anyone. I was doing performance art pieces — each one dealing with different aspects of human sexuality. I would be handcuffed and bound, and a dancer would act out different roles around me. As for the bondage gear, I find wearing rubber to be really sophisticated and sexy. It creates an atmosphere, a surreal mood — sort of what I like to do in my music. It's all about fantasy, which is why early Christian Death was so great. It helped a lot of our fans live out their fantasies vicariously. I liked the intensity of the goth music we were creating. It was a magical time."

Outrageous outfits have always been an integral part of Gitane's image. Since her earliest days with the Christian Death mob back in L.A., she has considered undergarments to be outerwear. When Rozz Williams first recruited her from the band Pomper 99, he knew he was dealing with a unique personality, one that went much deeper than the rubber-clad,



Jean Struvenmeyer

pale alabaster skin. Gitane's complex spirituality reveals itself in her emotionally-charged music. The title **LULLABIES FOR A TROUBLED WORLD** is quite apropos for her collection of new mood-pieces, which include "Sound Of War" and "Revolution Of Love."

"I've always admired singers who were able to draw from deep emotional wells," says Gitane. "Diana Gales comes to mind immediately — she's incredible. Jena Joplin and Siffie Holliday too. That's something I'm striving for all the time — for my single to be a direct vocal channel from my soul. That's why I'm so into doing improvisation, whether it's on stage or in the studio. It's like a psychic communication between the musicians — it's very harmonious. I'm playing with James Dean again, and we really seem to connect on this level."

Gitane is already starting work on a full LP of music, which she promises to be "lush and sensual." Plans for a U.S. tour are being worked out as this goes to press. It should take place sometime in mid-1994. Don't be too surprised if a chance musical rendezvous with Mr. Christian Death himself takes place. Rozz Williams has never been one to shy away from the melodramatic. Gitane's career would thus come full circle, proving that there is indeed life after Christian Death. **T**



Lullabies from Gitane

Mark Morley

DAISY CHAINSAW

Interrogation by
Stephanie Young



Katie in wonderland with her Daisies — Vince, Richard and Crispin.

Here she comes — the new age Ophelia of the "Addams Family" — the dirty, little street urchin right out of the pages of Charles Dickens. Katie Jane Garfield has been described in many different ways by many different people — all of which are probably true to a certain extent because of her almost schizophrenic nature. The same goes for her band, the macabre Daisy Chainsaw. Their sound has been called everything from Kate Bush meets Big Black to Scuse on acid. One thing, however, is undeniable — both Katie Jane and Daisy Chainsaw demand your attention. Their dark, psychedelic musical meanderings have created a cult following. They've been touring worldwide almost non-stop since their highly neurotic debut LP, ELEVENTEEN, came out almost a year ago. Even the name of the album is steeped deeply in their occultic dabblings. It's a subject Katie is purposely vague about because she feels that the paranormal is something we should just allow to happen, and not over-analyze.

"The number eleven has come to symbolize many things for us," says Katie looking upwards as if searching for guidance. She is draped in her usual veils and torn party-dress attire, her hair is dreadlocked and garnished with dead flowers. She really is the reincarnation of Ophelia Addams. This culture is perfectly suited for the subject matter she is about to reveal to us. "It's very strange that both Crispin [Gray, the band's guitarist] and I would be using this number in our art and our doodlings long before we even met each other. He used to put elevens all over his guitars and amps. He tells me he never really knew why he did it. The number eleven is very significant in the I-Ching, an ancient Chinese

book of divination that Confucius and the Taoists used. It's supposed to be the key to harnessing the positive and negative energies that exist all around us. The famous psychoanalyst Carl Jung was a firm believer in its powers — and I've seen some of what it can do. The number eleven represents peace and creativity. It just so happens that my old flat number in London was eleven. I guess that's where the song, "Room Eleven" on ELEVENTEEN came from."

Hmm, maybe there is something to this "eleven symbolizing creativity" thing. Katie was called to join Crispin's fledgling band while she was still living at that infamous Flat #11. The early days of Daisy Chainsaw saw Katie, Crispin and the other members knocking around the local dives of London. The band's outrageous stage theatrics and Katie's bombastic vocal performances caught the attention of audiences and press all over England. Large inflatable animals and antique rag dolls covered the stage. Katie would surround herself with vines of ivy and sunflowers. She'd run around the venue barefooted like some demented Alice in Wonderland. NME described the Daisy Chainsaw act as "theater of the absurd." They got signed to an independent label, and their very first single, "Love Your Money," shot through the indie charts and onto the national charts in England. This was as much attributable to Katie's antics and persona as it was the band's music. Where oh where did this rags-to-riches vagabond get her sense of drama and style from?

"I've always been theatrically inclined," reveals Katie. "I've even auditioned for some parts in various plays. This interest started when I was very young. You see, I was pretty isolated as a child growing up. I was literally raised on my father's boat.

Me and my sister would make up our own little fantasy worlds using my mother's old rag dolls. We'd create little plays to music. In a way, I'm still doing it, I guess. Maybe someone should analyze what's going on with that."

And many music journalists have tried. Ian Gittins of *Melody Maker* pondered this question by stating: "Katie Jane is either in drastic need of psychiatric help or she deserves an Oscar for best actress." Another question journalists have been struggling with is: where does this band fit in musically? Their music seems to be a hybrid of everything—hard rock, gothic and punk.

"It appears the press has been working overtime with trying to create a category for us," muses Katie. "The one I like best is 'glosh'—which is a combination of glam and goth. I like the fact that we don't fit in anywhere, that we're outcasts. Who wants to be part of a trend. When we were just getting started, the 'shoe-gazer' thing was the big fad for English bands, and the Seattle grunge thing was big for bands coming over here from America. We never wanted to be big MTV rock stars—it doesn't interest us. That's why the success of 'Love Your Money' and 'Pink Flower' [the band's second single] caught us so off guard. I'm very uncomfortable with that kind of recognition, because now I'm expected to live up to it. I just wanna keep on going about my business the way I always have."

And for Katie, that means getting lost in her spoiled-brat cabaret on stage, and her little girl fantasies in her songs. When the Daises signed to a major label (A+M), Katie insisted on changing nothing about the band. *ELEVENTEEN* includes some of those early singles plus several new tunes that retain the notorious *Chernew* madness. "I Feel Insane" and "Everything Is Weird" are indicative of what these psychotic songsters are capable of. A new album is in the works as you read this, and don't expect Katie and the band to tone it down one iota. If the Daises' latest live shows are any indication, Katie is closer to going off the deep end than ever before. She recently shaved her head and put bandages on it to make her resemble some sort of head-injury patient. And

she has taken to drilling holes in her dolls' heads while on stage. All this madness ties in somehow with Katie's belief that her antics represent the world as a whole in microcosm... that we are all going wacko.

"The world is all fucked up—to put it in a nutshell," states Katie emphatically.

"There is so much conflict, so much hatred, so much violence, I think it'll never be resolved. It's been going on forever, and will keep going on forever.

What we need is a 'revolution of the mind,' as Robert Anton Wilson put it. He's the one who said that we're using only a tiny portion of our intellectual capacity—that we're still basically very narrow-minded and tribal in our perception of the world. And if we don't change that aspect of ourselves, we're doomed... we really are. I'm talking Armageddon here."

My goodness, how easily the innocence of childhood is lost... and how quickly Ophelia has become her sister Morticia. Like the rest of us, the Daises seem to be growing more cynical as they grow older. There seems to be indications that this attitude will be reflected on the upcoming LP.

"It's interesting that our getting older should be made an issue as far as our music's concerned," retorts Katie. "Crispin Gray's great uncle was Oscar Wilde's lover for awhile, and Oscar based the story of *Dorian Gray* on him. A strange coincidence."



Michelle Taylor



SEX GANG CHILDREN

THE SONGS AND THE LEGENDS



ARTICLE BY SHANNON ALVAREZ
PHOTOS BY CLAIRE POLLACK

Andi and his Sex Gang enter a grave new world with their new Lp, MEDEA.

And so, it has all come full circle. With the release of their new Lp, MEDEA, Sex Gang Children have demonstrated that neither time nor tide has tarnished their luster. It has been over ten years since a young English lad, Andreas, changed his legal name to Andi Sex Gang and ignited a fire under the dying British punk scene with a band he put together to help carry out his grandiose schemes. In that span of time between then and now, he helped nurture a movement (the gothic rock proliferation) and garnered a cult following in the process. Time hasn't dulled Andi's exuberance for pushing the boundaries in musical subject matter either. The title of the Sex Gang Children's latest album is just another indication of his unending fascination with historic and occultic topics.

"Medea was the evil sorceress in the story about Jason and the Golden Fleece in Greek Mythology," reveals Andi. "She was pretty ruthless. Robinson Jeffers did a modern verse

play about her, and I thought she'd be an interesting topic to cover."

Ever since the earliest Sex Gang releases, Andi has always dabbled in obscure historical references, religious imagery and political metaphor. Many journalists have described his lyrics as "far too cerebral for the masses." The band's landmark first album in 1982, SONG AND LEGEND, explored the myths of the ancient world and the tumult of modern morals. The setting for the recording of the album was a notorious 16th-century Tudor mansion. The gothic tone for the Lp was thus secured in its ancient stones. The classical structures of haunting galliards like "Draconian Dream" and "Sebastian's" helped create the legend that surrounds Sex Gang Children.

"The mansion had an incredible history surrounding it," recalls Andi. "Its past was imbedded in the walls. It was the site of many of the witch trials that took place in that part of England in the 1500s. We had the perfect atmosphere for

the album."

Andi and the Gang conquered underground subculture circles all over the world with an extensive tour for the album in '85. Everyone from Tony James to Marc Almond to Nicky Garrett of the U.K. Subs wanted to collaborate with him.

In early 1985, Sex Gang Children released another trend-setting Lp, **BLIND**. They were now firmly entrenched as a creative force to be reckoned with. Before the band was to go out on the road to tour for the album, Andi flew down to Rome to quickly write and record three songs for the soundtrack of the movie "Crepers," directed by the famed Italian horror-filmmaker, Dario Argento. The director had been a longtime fan of the Sex Gang. But a freak twist of fate turned the excursion into a horror story all its own.

"We had been recording and mixing the material for 'Crepers' in Rome for about two weeks when I decided to take a break,"



Sex Gang Children — as dangerous and unpredictable as ever.



says Andi. "I had planned to take a trip to Bologna, a historic medieval town to the north, but I missed my train by only a couple of minutes because of traffic going to the station. It just so happens that that very train had a bomb planted on it, and blew up shortly after it left Rome. Something like 80 people were killed, and an Italian neo-fascist group claimed responsibility. Well, as you probably remember from the Lockerbie/Pan Am bombing case, authorities always check the passenger reservation lists to see who books seats but doesn't show up. Not knowing about anything that happened, I got on the next train to Bologna, only to be arrested by federal military police when I got there. It was the most harrowing experience of my life. They locked me up and interrogated me for three days. Good thing Dario called to help get me out."

The whole episode undoubtedly added grist for Andi's creative mill. After the tour for **BLIND**, he hooked up with the late ex-Spiders From Mars guitarist, Mick Ronson, to put out the superb solo effort **ARCO VALLEY** in 1986. On the album, Andi prophetically predicts the collapse of the Eastern Bloc and the old world order. "Actually, it was preparation for a return to the pre-World War I European order," as Andi puts it. Two truly chilling, stark black & white videos came out of **ARCO VALLEY** — "Seven Ways To Kill A Man" and "Assassin Years." Both were Film Noir at it's best. Andi says he wanted to recreate the atmosphere of the old Orson Welles classics "Citizen Kane" and "The Third Man."

More recently, Andi has released a spoken word Lp called **GOD ON A ROPE**, on which he continues his philosophical banter. Like **MEDEA** and a reissue of **BLIND**, it is available on Cleopatra Records, a company that has single-handedly breathed life back into the Gothic genre. Andi and his Gang are back on the walpurgis, and are armed and dangerous with a new collection of deadly songs and legends. Time and tide wait for no man.

END



Photos by
George Higham

The "Autumn Bride," one of the chilling sculptures at the Westgate Gallery.

There is a house in New Orleans...and now it's not the Rising Sun. In fact, it's quite the opposite. It represents the setting sun — the metaphor for death — the gateway to death... the WESTGATE.

As I approach this house on Magazine Street, I'm overcome with a sense of trepidation, a fear of the unknown. It is night time, and the house is quite large, quite old and very dark. The only things visible are a large illuminated tombstone and a tall, menacing silhouette of the Grim Reaper. Needless to say, this does nothing to calm my apprehension. I swing open the gate and proceed to the large wooden door at the front entrance. Hesitantly, I knock on it and await my fate. Moments later, the old door slowly swings open and a ghostly pale woman clad entirely in black appears. "I... I... believe I have an appointment," I say nervously. "Do come in," she answers, and I enter the foyer which reveals a long hallway lit only by a single cobwebbed chandelier. "Feel free to look around," she adds, and gestures me through the black lace curtains which leads us into the main gallery room.

Immediately, I am struck by the presence of an 8-foot sculpture of Azrael, the Angel of Death, who presides over the room like some brooding sentinel — resplendent with outspread wings, a large threatening scythe in hand, and a slyly leering sepulchral face. As I gaze around the gallery room, it becomes apparent that all the art pieces are various portrayals of the Angel of Death. Some are subtle symbolism, others are stark realism. All of them are hauntingly beautiful. I am overwhelmed by the sensation that I have entered some sort of temple to honor the world of the dead — and death itself. "Welcome to the House of Death. Welcome to Westgate," says

the woman in black with a slight smirk.

Our curator for the evening is Lailah Wendell, and Westgate is her life's work, her harculean project to honor the omnipresent specter, Azrael. The Westgate Gallery is unique in that it's the world's only gallery/museum dedicated to this entity, and focused exclusively on the necromantic arts. Many of the sculptures are created by Lailah herself, including the one of Azrael. But it doesn't stop there. Lailah is the central node in a vast network of like-minded individuals who share their feelings and experiences through her AZRAEL PROJECT NEWSLETTER. One such individual, George Higham, has quite a few sculptures of his own on display at Westgate. A particularly beautiful piece is called "Death and His Lady," an exquisite life-size sculpture. Another Higham creation on display is a realistic catacomb wall relief, modeled after the famed carvings of Paris.

Lailah stresses the importance of "personal communication" with the Angel of Death in her work, both literary and artistically. She believes that only through our individual interaction with this entity can we finally be released from the age old fear and misconceptions regarding death. There is no fear in Lailah's work, only love. She finds light in darkness and joy in melancholy.

Much of Lailah's written work embraces this philosophical viewpoint. Each AZRAEL PROJECT NEWSLETTER contains at least a couple of her pieces. Also available is her book, OUR NAME IS MELANCHOLY: THE COMPLETE BOOKS OF AZRAEL, which is actually a compilation of several of her works. Through the Angel of Death's own words, the purpose of His existence is revealed. Truly a chilling disclosure!

"I am the shadow of everything that has been, and of everything you have been. I take the life from your flesh and give it back to your soul. I am the point of contact between your world and eternity." — Azrael from OUR NAME IS MELANCHOLY by Leilah Wendell.

The Westgate Gallery is truly a breathtaking place. The exterior is a unique black and purple color combination. The interior has soaring 12-foot ceilings covered with cobwebs. There are darkly enchanting sculptures and paintings throughout the house. This place truly is a holy shrine to the cult of the dead.

Leilah founded Westgate over sixteen years ago. Her inspiration to start such a project actually began with several paranormal experiences as a small child. "I've been having intimate encounters with Azrael since the age of four," recounts Leilah, "where He would often appear to me in various manifestations. These encounters were the motivation for creating a press magazine in the mid-70s called **UNIDINAL SONGS** — a periodical dedicated to the literary and visual personification of death. It was probably the first truly "gothic" magazine ever published. In 1983, **UNIDINAL SONGS** expanded and became the Westgate Group when we added a publishing house, an art studio and an informational network service specializing in necromantic matters. Within a year, the Westgate Gallery formally opened. At that time, we were located on Long Island in New York (Propaganda country)."

Then came Leilah's much heralded **THE BOOK OF AZRAEL**, which consolidated all her beliefs and experiences concerning the subject of death — the concept and the entity itself. The book sparked a subtle revolution in the way people viewed the passing of life.

Westgate became known within underground circles as the "voice of Azrael," and the books it published became available worldwide.

In 1990, while on vacation in New Orleans, Leilah fell in love with the spirit of the "City of Enchantment." To her, it seemed to have been chosen by Azrael Himself as the perfect gateway through which he could emerge onto this mortal coil, Earth. That same year, Westgate pulled up stakes and relocated to the Big Easy's famed Magazine St. (also known as the Street of Dreams), where it stands today as both a monument and a temple to the Angel of Death.

"Magazine Street is located just outside the French Quarter," says Leilah. "I prefer it that way because it's not as much of a tourist trap as the Quarter is. Magazine Street has more of a Bohemian feel to it. There are lots of antique shops and art galleries."

Yes, it seems the Angel of Death has truly found a home in New Orleans. His mistress, Leilah, escorts me to the door and we bid farewell in the shadow of the Grim Reaper. I leave with a new insight into the "dark side" of our existence, and I enter the darkened street without the sense of fear that had earlier gripped my soul.

For further information on Westgate, write to: **WESTGATE, 5219 Magazine Street, New Orleans, LA, 70115, (\$3.00 for a catalog & sample newsletter), phone number: (504) 839-3077**

For information on George Higham, write to: **HIGHAM'S HOUSE OF HORRORS, P.O. Box 180-204, Brooklyn, NY, 11218. (Send \$1 and stamp for catalog.)**



The imposing 8-foot sculpture of Azrael, the Angel of Death, stands guard at the gateway to the world of the dead.



Leilah, your hostess for an evening of enchantment.



John Koviak as the repentant priest in "The Trilogy" video. (See opposite page.)



The Blood Countess and her faithful assistant in the "Blood Countess" video. (See opposite page.)

BLOOD COUNTERSS



Video No.2 — "Blood Countess": The title is an all-girl vampire film with Propaganda's Tia Girelli in the starring role. Also featured are music videos by the gothic groups Requiem in White and The Shroud. **Price: \$13.95** (from Sanctuary Video No.1 — "The Trilogy"). Ritualistic performance art starring John Kovack. Featuring music by My Life With The Thrill Kill Kuffs. **\$13.95**

GOthic Videos

LONDON AFTER MIDNIGHT
THE DARK THEATRE
HAUNTED GARAGE
DUTCHES D'SADE
PRAISE OF POLLY
USHER HOUSE
DAVE VANIAN
GENESIS P.O.
DEEP SEX
DVA O

Each video is \$16.95 plus \$2.95 for shipping. Send your order to Image Manta Productions, 334 North Grenada Blvd., #90 Burbank, CA. 91502-1004

Please allow 3-4 weeks for delivery. All orders are shipped within 10-15 business days.

Sanctuary Music Sales

New Books

1. **Backlash** Photo book with CD, film photos, song lyrics, complete discography, and enclosed "Sign to the Sky" CD single. All for only \$21.95
2. **Gothic Rock A to Z**, Brand new! The definitive death rock encyclopedia — from Backlash to the Sisters to Spazz to Carnatic Blast. Over 300 photos! \$17.95
3. **Gothic Rock Photo Book**, Features interviews and photos with the legendary goth bands of the '80s, '90s and '00s. The Napalm, the Cult, the Sisters, etc. Great! \$17.95
4. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
5. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
6. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
7. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
8. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
9. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
10. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
11. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
12. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
13. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
14. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
15. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
16. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
17. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
18. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
19. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
20. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
21. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
22. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
23. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
24. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95
25. **Signatures**, the Cult, the Sisters, etc. Great! \$17.95



ORDERING INSTRUCTIONS: U.S. customers must add \$3.00 per item for postage & handling. Foreign customers must pay by international money-order in U.S. funds. New York State residents must add 8% sales tax. Send orders to: SANCTUARY MUSIC SALES, P.O. BOX 296, NEW HYDE PARK, NY, 10960, U.S.A. Make check or money-order payable to Sanctuary Music Sales. Allow six weeks for delivery. Money-back guarantee for defective merchandise. We cannot accept phone orders, but if you need more information, call (516) 245-1345, Tuesday-Saturday, 2-6pm Eastern Time. Or FAX your inquiry to (516) 245-1345.

New Videos

1. **Backlash** "Shadow of Light" assorted videos and live footage. (40min.) \$29.95
2. **Backlash** "Arcade" more chilling videos not in "Shadow..." \$29.95
3. **Souze & the Bandhees** "Once Upon a Time" great assortment of videos. (30 min.) \$16.95
4. **Souze & the Bandhees** "Twice Upon a Time" another batch of incredible videos. \$16.95
5. **Field Of The Negatives** "Revelations" six truly mystical videos. \$19.95
6. **Fields Of The Negatives** "Voluntary Heads" superb concert at Bruton Academy. \$29.95
7. **Diamonds Galat** "Jugement Day" \$29.95
8. **Front 242** "Integration Eight X Ten" fantastic assortment of videos. (37 min.) \$14.95
9. **4AD** "Compliment of Videos...Is an Eyeball" features David Can Dance, Cocteau Twins, \$29.95
10. **The Cure** "Starting At The Sea" live videos from 1979-85. (62 min.) \$19.95
11. **The Cure** "Pleasure Show" terrific videos from 1986-91. (70 min.) \$19.95
12. **Joy Division** "Here Are The Young Men" concert footage and assorted videos. \$29.95
13. **Labcoat** "Labcoat Live" dramatic live footage and interviews. \$29.95
14. **Labcoat** "A Film From Beyond" fascinating documentary + performances. \$19.95
15. **Entertainment** "M. Menest" \$19.95
16. **Skynyrd** "Ain't It Dead Yet" concert footage & assorted videos. \$24.95
17. **Feeling Good** "Naked" the "Exorcist" Cornucopia! \$19.95
18. **Joan & Mary Chain** "Chalk Re-actor" extraordinary video compilation (45 min.) \$16.95
19. **Love & Rockets** "Haunted Flatland" ten enchanted videos, very artistic. \$16.95
20. **Allen Sex Friend** "Elegy" \$24.95
21. **Allen Sex Friend** "Elegy" \$24.95
22. **Propaganda Video No.1** "The Trilogy" chilling performance art and videos. \$13.95
23. **Propaganda Video No.2** "Blood Countess" more of the dark arts from Propaganda. \$13.95

Thanks and good night.

CHILDREN ON STUN

by Patrick Cusack

It's been awhile since a new band has come along as truly original and powerful as Children On Stun. This band plays goth the way it was meant to be played. After creating quite a buzz in England and Europe, the Children are poised to stun the American audience with their grating brand of death rock.

Formed in Hastings, England in 1991, these three denizens of the dark have been quite active — releasing 4 cassette Eps: *ELEGANCE*, *CHOICES*, *MONOCHROMES 1* and *2*, plus a 4-track vinyl Ep called *HOLLOW*. In England, everyone of note, from Mick Mercer to Porti King of Rosetta Stone has heaped praise on this group. Mick Mercer saw fit to include them in his *GOTHIC ROCK A to Z* book, and Porti King is producing several tracks on their soon-to-be released CD which will be available here in the States in early '94 on Cleopatra Records. Children On Stun have opened for such English goth giants as Nocturnal and Rosetta Stone, and have built up quite a large following, which goes by the appropriate name of The Childrenhood.

Band members Neil Ash (vocals), Pete Finemore (guitars) and Simon M. (bass) give some insight into the workings of the band and what they expect the future to hold.

PROPAGANDA: What is your opinion of the current goth scene in the U.K.?

NEIL: Not very high.

PETE: Most of the new bands just

copy styles from the early goth scene, but some bands, like Sunset, Curve and Sins Of The Flesh, are pushing the sound in different directions while still containing some crucial elements of goth.

SIMON: With the scene dying in England, it needs new bands with different attitudes and sounds to promote goth in a positive way to keep the scene interesting and alive.

Has supporting Rosetta Stone, and being in Mick Mercer's *Gothic Book* helped you in anyway?

NEIL: Absolutely — both have definitely helped us to widen our audience and get the name out to the public, even abroad. Name recognition is very important.

What are some of your musical influences?

NEIL: Peter Murphy, Marc Almond, David Bowie, the Mission.
PETE: The Sisters, Altered States, L7, Rosetta Stone, Curve, Rubicon, and of course, March Violets. [“Children On Stun” was a March Violets song.] As for American goth bands, we think London After Midnight sets the standard for all the rest to follow. The Wake is excellent as well.

Will your CD consist of new material or just the best tracks from the earlier cassettes?

NEIL: A little of both. Side one will be a bit heavy, and the second side, more acoustic — to give everyone a chance to hear both sides of the band. We're quite happy about Cleopatra signing us. The CD will give us some good exposure in the U.S. before we get there to tour. We're aware that the size of the goth scene has grown tremendously over there,



and we're looking forward to checking it out.

We Yanks are looking forward to it as well.

If you'd like information on Children On Stun and their previous releases, please write to:

CHILDREN ON STUN

7 Braybrooks Terrace

Hastings, East Sussex

ENGLAND

TN34 1TD

(Please send an I.R.C.)



Pete, Neil and Simon are Children On Stun.

The Last Dance



article by Paul Hart
photos by Scrimpsner



Like fire from the skies, the music of The Last Dance sweeps across the barren wasteland.

I have seen the desolation of man's demise. Fallen alters to gods of wood and stone. Men of flesh and blood should never compromise. Blood and water flow through the soul. I remember. I was there when it all came crashing down.

— "Crashing Down" THE LAST DANCE

Never let it be said that the band, The Last Dance, doesn't bring drama and emotion to the alternative music scene — one that can often be bland and uninspiring. Their stated purpose is to "create and play the music of their souls." Their two cassette releases, *EVERYONE* and *ANGEL*, are haunting explorations into both the human condition and very personal experiences. "The songs are inspired by our very personal feelings," says guitarist Rick Joyce. "Sometimes they're mistaken as judgements or preachings because of their spiritual nature. But they're merely how situations are seen through our eyes — nothing more, nothing less." Along with Rick, band members Jeff Dukes (vocals), Tony Tullai (bass) and Ian Hess (drums) create some of the moodiest, most interesting music coming out of the So. Cal. goth scene. They've generated a loyal following for themselves and have found their way onto the Sisters Of Mercy tribute Lp, *FIRST, LAST AND FOREVER*, put out by Nostratu/Cleopatra Records. We haven't heard the last of The Last Dance — not by a long shot.

Write to the band at: The Last Dance, P.O. Box 9665, Fountain Valley, CA. 92726



EINSTÜRZENDE NEUBAUTEN

Scott Crawford



It all began with a thunderous crash back in the summer of 1980, when two scantily-clad, industrial urban-terrorists snuck into the hollow drainage pipe of an autobahn overpass in central West Berlin. With hammers and crowbars, the duo began banging the sides of the pipe in a rhythmic frenzy. The pounding tempo reached such a deafening crescendo and powerful momentum, it created cracks in the walls of the nearby, newly-constructed Kongresshalle, Berlin's Hall of Congress building. Pieces of the structure's facade soon came crashing down to the pavement below. Thus, a "musical" group and a legend was born — Einstürzende Neubauten (collapsing new buildings). The two perpetrators of this destructive noise were Blixa Bargeld and NU Uebel. They would go on to create many more destructive constructions. Their settings for displaying this handwork would be as fascinating and varied as the instruments and tools they used to manufacture their unique brand of industrial noise. From the magnificent Goldenen Saal arena in Nürnberg, where some of the most awe-inspiring Nazi rallies took place, to the eerie desolation of California's Mojave Desert, Neubauten banged out their defining sound using jackhammers, power saws and anything else they could get their grimo-laden hands on. Many a vase was left in total shambles after Neubauten and their crew were finished with the festivities. This explosive deconstruction continues with the band's sixth LP, *TABULA RASA* on Mute Records. Blixa Bargeld explains the underlying philosophy behind the band's celebration of destruction through their music.

"The ideal for this concept comes from the German writer, Walter Benjamin," says the lead singer/writer. "He described the destructive character in each one of us as our essentially cheerful side. Observe children at play — they're the most cheerful when they're destroying something. Why do you think so many people go to see Survival Research Laboratories perform? Everyone loves a nice wreck. That's what we try to offer with our music." (Neubauten played with SRL in those now infamous desert performances.)

"Though we don't do much of the physical spectacles any longer, like showering the audience with sparks and metal shards from power tools, our music has maintained that metallic-noise quality. Just listen to 'Headcleaner'."

The song Blixa is referring to is the 15-minute epic of industrial terror off the new LP, *TABULA RASA*. Its oppressive, pounding beat is enough to clear out the cobwebs from anyone's head. In fact, the title of the album itself is the Latin term for "blank slate."

"Blixa wrote a thesis called 'Tabula Rasa,'" explains Blixa. "It dealt with humanity's original state of grace, in where the human mind is compared to a blank slate which needs to be imprinted with sensory information in order to develop. Kind of like a computer that needs some sort of input in order to be able to produce output. The album works on that principle of imprinting with interludes of silence and noise."

TABULA RASA does have quite a varied array of styles. In contrast to "Headcleaner," there is the gentle, classically-oriented "Wüste" (appropriately meaning "desert"). It was originally written for the Canadian dance-theater company La La Human Steps. Along with a melodic string arrangement, the sounds of blowing sand and dripping burning oil can be heard. Blixa says there's an interesting little story behind the record-



BLIXA
BARGELD

Miranda Tonn

ing of this song.

"By pure coincidence, we started recording 'Wüste' just before the Gulf War broke out in January '91. We used the sound of sand and stones falling to represent the title of the song. We also used the sound of dripping, burning oil because it made fantastically strange noises. Little did we know, that about a month later, the desert in Kuwait itself would be ablaze with burning oil wells. It really freaked us out at the time."

Wait a second — January '91 was three years ago. Why does Neubauten come out with albums so infrequently? Their last LP before the most recent one was *HAUS DER LEUCHE*, which came out in 1989. The band has only released six albums in their 13-year history. Do these noise makers like taking a lot of time off?

"Neubauten is not a full-time career for any of us," says Blixa. "Over the past couple of years, I've done a lot more work with Nick Cave [and his Bad Seeds] than I've done with Neubauten. Mute [producer/owner aka F.M. Einheit] has started a project called Stein/Stone to create music for theatrical productions. Alex [Hacke] and NUJ, also have other things going. Neubauten is something we all like to fall back on when we feel it's time to do something that requires all our input."

"Another thing that delayed the release of *TABULA RASA* was the legal hassles over getting some of our commissioned songs back — stuff we wrote for other people, like La La Human Steps. It was a real pain coordinating everything. Most importantly, though, we take a long time to record because we

Give Us This Day Our Daily Neubauten



Fritz Brinkman

use a lot of trial-and-error with our sounds. When you use unconventional instruments and recording techniques, you tend to get caught up in the experimentation aspect, which can get very time-consuming. I think the final product is worth it."

Bliss and company have always said that the means are as important as the end. They've always gone against the grain, and the quality of the material on *TABULA RASA* proves their theory right. Keep collapsing those new buildings. **END**

SLEEP CHAMBER

Slip into an adult world evocative sexual chambers with the latest release: **SEE WHAT NO ONE ELSE CAN TOUCH**

"They draw me in to a vortex of sensation, the erotic, and a festival of these scenes with the best!" **REFLEX MAGAZINE**

"Clearly across America, it's where **TIFFER COLE** to drop her crusade against heavy metal and check out **SLEEP CHAMBER**" **SOUND CHOICE MAGAZINE**

"An experience like nothing I can imagine... music or magic? Like a modern day **Aladdin**!" **RECTOR LEAH**

Explore music, video, and an underground culture that even **Rock & Roll** fans.

SYMPHONY SERVO ALBUM	\$13
SLAMOROCK BUCKLE UP CD \$13 Video	\$20
STEAMROLLER BUCKLE UP CD \$13 Video	\$20
5 BUCKLE UP CD \$13 Video	\$20
RECKLESS ON BUCK	\$13
RECKLESS ON BUCK	\$13
RECKLESS ON BUCK	\$13
SLEEP ON FOREVER CD \$13 Video	\$20
SPILLING INTO THE DARKNESS CD \$13 Video	\$20
EROTIC FACTORY Video	\$20
WOMEN ON THE LOOSE CD \$13 Video	\$20
SLEEP CHAMBER Sampler Video	\$20

* Must be 21 to purchase, state so with signature and can not be mailed to CANADA or out of USA. Sorry! This is how the US CUSTOMS work! ALL ITEMS INCLUDE POSTAGE.

JOHN MCSWEENEY
Box 1060, Alton, Mass 02134

THRIVE



A brooding journey
into the depths of insanity.
Revenge for your
darkened Soul.

THRIVE 5 6-SONG EP IS AVAILABLE BY MAIL ORDER FROM SPIDER RECORDS PO Box 8625, STATION A, TORONTO, CANADA M5W 1X4. CONTACT DISCS \$15, CASSETTES \$13, T-SHIRTS \$20. PRICES INCLUDE POSTAGE AND SHIPPING. PLEASE ADD MAIL CHARGES. MONEY ORDERS AND DEBITS PAYABLE TO SPIDER RECORDS IN CANADIAN OR US DOLLARS.

Retail SLUT

7254
MELROSE
AVE.
HOLLYWOOD
CA, 90046

SEND \$2
FOR CATALOG



**Cecusa's
CIRCLE**

*• Clothing • Jewelry • Accessories •
"Basic Wicca Needs"*

1491 Washington Ave. - Miami Beach, FL 33139
(305) 532-1882



LEATHER BIKER JACKETS

\$69⁹⁵

ORDER NOW!

All leathers shipped UPS. No C.O.D. orders accepted. Add \$5 for shipping in the USA only (\$10 for Alaska and Hawaii). Allow 20 to 48 days for delivery. We do not ship to P.O. boxes for any reason.

1 800 55-CRAMP!

GOTHAM



GOTHAM is a compilation cassette featuring 13 Gothic bands from around the world. Includes booklet of addresses, photos and general information. Children On Sun, The Shroud, The Wake, Sunshine Blind, Love Like Blood, Like Wreckage, Kathedral, Momento Mori U.K., Restoration 2, Dream Disables, Kill Sister Kill, Phobia, Shadowplay.

\$9.00 (postage paid) U.S.A. / \$12.00 (postage paid) Rest of the world. (Cash or I.M.O. in U.S. Dollars only.)

* Also available: GOTHAM fanzine issue #1 (\$3.00 ppd.)
Featuring: Rosetta Stone, Children On Sun, Sunshine Blind, Slow Burn, Maria Excommunicata, Deep Synde, Requiem In White, Human Drama. All payable to Carlos Enriquez, 282 4th Street, Jersey City, NJ, 07302 U.S.A.

MAIL ORDER

**S
C
R
E
A
M**

Funeral Party

Serpentine

WEAR FUNERAL PARTY
SWEATSHIRT 14
FOR BODILY SWEATSHIRT

ROMA REPUBILIC



WEAR ROMA REPUBILIC
T-SHIRT 14-16 IN THE WIDE
"MAYHEM"
"THE WINGS & BATWINGS"

SCREAM RECORDS
36 RIVER STREET
ROCHESTER, NY 14607
ORDERS 12H AFTER 4PM



WEAR UNBROUGHT
CLOTHES
SWEATSHIRT 14
"LOVE ME"

NATIONAL RAZOR



Shave of Horror

WEAR NATIONAL RAZOR
T-SHIRT 14-16 IN THE WIDE
"MAYHEM"

SEND \$100 FOR \$88.00 + 001
\$150 FOR \$144.00
PLEASE ADD \$1.50 SHIP. FOR CDS
ADD \$ 4.00 FOR \$38.00

Empire of the Damned



1-1/2 IN.
STERLING
SILVER
2-1/4" X 1-1/2"

NECKLACE: \$65.00
CHOKER: \$65.00
EARRINGS: \$100.00 PAIR



1-1/2 IN.
STERLING
SILVER
2-1/4" X 1-1/2"

NECKLACE: \$35.00
CHOKER: \$35.00
EARRINGS: \$55.00 PAIR

CROSS OF THORNS

BARBED WIRE CROSS

These starkly beautiful crosses were designed by
BAX. Recognized throughout Europe, and once
available only to private collectors, they are now
offered to the American public for the first time.

BAT WINGS & BAT SKULLS

Perfectly preserved, clean and safe. Wings and
skull of California Brown Bat. Wings are like
paper-thin leather.

Suitable for framing or mounting.

WINGS: \$20.00 PAIR. SKULL: \$20.00. BOTH FOR \$30.00,
PLUS \$1.00 FOR P & H.

STOCK IS VERY LIMITED. SEND CHECK OR M.O. TO:

EMPIRE OF THE DAMNED
P.O. BOX 20360

NEW YORK, NY 10009

\$5.00 GETS YOU THE INFAMOUS EMPIRE CATALOG.

FUNERAL
the catalogue/magazine # 5

Interviews, Articles, &
Answers Featuring:
Drill !!
MOCH, BLOK C, 1987

Grand Selection of:
Occult Supplies, Candles,
Jewelry, Rosaries, Books,
Cassettes, Videos,
T-Shirts, & Much More!

Issue #5
80 pages Now available
\$350 + \$150 S/H

Special Christmas Catalogue
(Available end of October)
\$300 + \$100 S/H

(Canadian & Incl-- Please
include additional \$100
S/H on all orders)

P.O. Box 3094
Hollywood, CA
90078

Illustration of Devil by ...

CLEOPATRA



THE DAMNED

THE DAMNED

Strawberries

CLE01029

Classic 1982 album reissue from the legendary Damned.
Contains 5 rare bonus tracks never before released on CD.

GOTHIC ROCK

Various Artists

CLE01019

Black Sabbath, Gene Loves Jezebel, and Sex Gang Children
are featured on this 25 track companion CD to
Cleopatra's Gothic Rock Book.



GITANE DEMONE

Facets In Blue

CLE01035

First full length solo CD from former Christian
Death member Demone. Contains Nicky's Miller's
single "Of The Wick," "Heavenly Melancholy".

MEPHISTO WALT

Terra Regina

CLE01050

Spurring a dark, brooding A/D sound,
Mephisto Walt are poised for their first American release.



CLEOPATRA RECORDS

NEW CDs OUT NOW



ELECTRIC HELLFIRE CLUB

Burn Baby Burn

CLE01069

The debut album from raw Back Rider
formerly of My Life With The Thrill Kill Kult.



EVA O.

Past Time

CLE01059

Solo CD retrospective documenting singer/guitarist Eva O's career
with bands Christian Death, Speed Queen and Super Heroines.



TWO WITCHES

The Vampire Kiss

CLE01182

Debut CD from this highly
reclusive Portland goth band.

THE WAKE

Masked

CLE01087

Debut by Ohio's premiere goth band,
a mixture of Red Lorry Yellow Lorry and the Sisters.



MAIL ORDER:

CDs: \$13.00 • TAPES: \$8.00

U.S. POSTAGE & HANDLING:

add \$2.00 for first item / \$1.00 for each add'l item

INTERNATIONAL SHIPPING:

add \$2.00 for first item / \$2.00 for each add'l item

Send for free catalog featuring
KRAFTWERK, THE EXPLOITED,
SYD BARRETT and CHRISTIAN DEATH



CLEOPATRA

8726 S. Sepulveda, Ste. D-82,
Los Angeles, CA 90045 USA

DISTRIBUTED BY CAROLINE

NYC (212) 684-2926 • LA (310) 584-0805

THE LIFE MUSIC STORE/STATIONERY STORE



**HELTER
SKELTER**

(213) 462-7442



HELTER SKELTER T-SHIRTS WITH APPLIQUE
BIG SIZE! \$10.00 PER T-SHIRT. ORDER BY: 11.11.11

FROM THE OTHER SIDE COMETH:



CHRISTIAN DEATH
Iconologia (Apparitions,
Dreams, and Nightmares)
51164-2/4

*Accept no substitutes!
This is the original band--
Rozz, Rikk and George.

Keep a look out...
Rozz Williams/Dacus Karata--
a new entity-- coming soon!

HUMAN DRAMA
Pin Ups
51142-2

Also available:
The World Inside
51096-2/4



SHADOW PROJECT
Dreams For The Dying
51136-2/4

COMING SOON- "In Tune Out"
Brand new--from Rozz and crew!

PSI COM
Psi Com
51135-1/2/4

*Pre-June's Addiction
Perry Farrell



OF CABBAGES and KINGS
Never Too Late
51165-2



FOR A FREE CATALOG
WRITE TO: TRIPLE X RECORDS,
PO BOX 10771, LOS ANGELES,
CA 90010-0771



St. Michael's Emporium

The Guardian to the Gates of the Netherworld has opened a Studio/Showroom in New York City's East Village.

St. Michael's Emporium specializes in creating handmade leather attire suitable for any occasion from the Middle Ages through the Apocalypse.

Prepare yourself for the New Dark Age...

Our work includes: Full Suits of Armor, Chaps, Collars, Gauntlets, Corsets, Bras, Belts, Shields, B&D Supplies, Bracelets, Spurs, Spats, Battle Helms, Masks & We enjoy doing custom work.

If you like wearing tired, old, factory made leather, read no further. But if you enjoy being the center of attention, send a refundable \$3.00 for catalog #5 to:

St. Michael's Emporium
156 East Second Street, Suite 1
Dept. PG-1
New York, NY 10009

Visitors are always welcome. Phone (212) 995-8359.



Jewelry for Vampires
Occult Supplies
Make Up
Books & Videos
And Everything Else

VAMPIRE'S ANKH
from 'The Hunger'

Vampire's Ankh

The ultimate jewelry need and symbol of the modern vampire. Based on the design seen in the film *The Hunger*, we've made a few subtle changes to make our Ankh more functional. Each Ankh is handmade and individually numbered. Only 1000 will be made. It is cast in sterling silver with a replaceable stainless steel decorative blade and hangs from a black leather strap. The photo shows the Ankh worn and without the sword in place. A small lock on the back of the Ankh secures the sword. Purchase of the Ankh entitles you to membership in our Vampire Society, giving you access to special events and sales. The Ankh is available here and elsewhere else. \$39.00 each. \$5.00 Shipping and Handling. 44 weeks delivery.



NETHERWORLD

Gothic Outfitters

Send \$2.00 for a 36 page catalog to:
NETHERWORLD

701 N. MacQuesten Pkwy Crypt 122
Mt. Vernon NY 10552



SCANNER OF THE DREGS